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all questions involved and decide upon a feasible method of coöperation which shall conserve the interests of both parties concerned.

Principals of schools or, at least, District Superintendents should be told both by the Museum and by the educational authorities, each in its own special way, what there is of interest for children of various ages in the Museum, and how it is usable. Results of investigations on the development of the sense of beauty should be made accessible to them. If both museum authorities and boards of education believe that an appreciation of art, of the beautiful in art and in character, will lead to a more ideal citizenship, then it will pay to make the effort to accomplish the result, even if the cost should be considerable in time and money.

Deploing a lack of appreciation of art among the people but making no attempt to secure appreciation is a policy which will leave us just where we are at present. To secure an appreciative public for the future, train the present generation of children. The latter, when grown up, will then transmit this culture to their children and, so time on, ad infinitum.

THE PLACE OF THE ART MUSEUM IN ELEMENTARY EDUCATION

BY WALTER SARGENT

AN art museum, in order to bring children of elementary school age into the most stimulating contact with the opportunities which it offers, needs to take account of the art interests most common at that age, and the lines along which these interests are likely to develop.

Probably children differ in their personalities and their capacities for artistic appreciation as widely as do adults, but their interests and experiences as a whole appear to be of a color somewhat different from that of the interests and experiences of more mature people, and their points of contact with human achievements and institutions seem to be correspondingly dissimilar to those of adults.

In so far as the mental attitudes of children when they are visiting art collections may be interpreted by their conversations, we can discover significant hints as to their impressions. In the field of industrial art, the first response of children appears to be one of comparison between the objects exhibited, and those which they have seen elsewhere, in their daily surroundings or on well-remembered special occasions. Often an object is approved when it is similar to what has been familiar or is regarded as amusing when it differs from the customary. An unusual object becomes significant and reasonable to children when they know something of the circumstances which determined the characteristics of its form.

Appreciation of the element of formal and decorative beauty, or the character of different styles, is not so evident at this age. Doubtless the beginnings are present, because children show evident enjoyment of rhythmic arrangements, and presumably respond in other ways not evident, but the way of approach to the enjoyment of beautiful things at this age is probably not by any analysis of these formal elements. It is rather by acquaintance with the objects. We are likely to mistake for appreciation of formal beauty, the liking of all children for certain decorative forms and patterns, as in the case of conventionalizations of animals, or the portrayal of scenes in highly symbolic form, when in fact that liking may arise largely from the suggestiveness of the convention, and the consequent interesting experience of passing to and fro in imagination between the forms of actual things and these symbols fascinatingly haunted with intimations of reality.

The museum can make children familiar with a broad range of industrial art, until the fine things of the collections become a part of their store of formative memories, and they pass beyond the stage which usually comes first, when they compare the objects, with their familiar surroundings as a standard, and reach the stage where in the comparison the objects in the museum become the criteria. Sheer familiarity with fine things means much, because in the minds of children objects of industrial art

which are not somewhat familiar seldom become standards for judgment.

In the field of pictorial art the interests of children appear to be primarily in the content or narrative of the picture. The facts of the story which it tells appeal much more at first than do the elements of composition or beauties of expression. This is sometimes true even in the case of color which makes such an immediate appeal. Children choosing between two reproductions of a picture, one of which is in black and white and the other in color, will often prefer the black and white print if the color of the other at all confuses its story-telling power.

Often their liking for pictures is based upon some particular relation to their own experiences. They prefer the picture portraying places resembling those which they have visited, animals suggesting their own pets, people similar to those whom they know, or scenes and incidents corresponding to their own imaginings. They enjoy also pictures which are gateways to new realms which they would like to explore. Often they are strongly influenced by pictures of people whom they wish to resemble or scenes in which they would like to participate. Although the formal esthetic qualities of pictorial art doubtless exert an influence at this time, appreciation of them appears to be secondary and scarcely a matter of definite consciousness.

These likings of children for pictures are definite formative influences. The children not only try to find in pictures effects which they remember seeing in nature, but they also search nature for what the picture portrays. The picture thus develops a way of seeing, a means of recasting individual perceptions. If the pictures which first awaken interest are poor in quality, they will lose their influence after taste is matured. On the other hand if the object of preference is itself artistically excellent, the early narrative associations are enriched by other qualities as time goes by.

Perhaps cultivation of familiarity with its collections under pleasant auspices is the primary service an art museum can render for elementary school children. They come to know it as an institution, a

place where may be found a unique sort of enjoyment, new interpretations of the world of appearances and of the realm of industrial production. They form a habit of visiting it and develop a pride in introducing others to it.

The museum may provide influences which save their visits from being aimless wanderings. Its collections may thus illuminate history, geography, and literature, and show how designers and artists have solved problems similar in ways to those with which the children themselves are working. It will also present a survey of various types of art expression, so that children may know that these exist, and not come upon them in maturity only to find them queer and bewildering. By lectures, lantern slides, pamphlets, and loan exhibitions, museums are extending their influence still more intimately into the elementary school life of children.

The strong imitative tendencies of children at this age have much to do with their esthetic development, because these tendencies lead to more than conscious copying of actions. They extend in matters of the emotions to an unconscious assumption of the attitudes of mind of their instructors. Consequently, valuable as are the methods and devices which have recently been developed, the personality of those who guide children in esthetic matters is an important and enduring influence.

THE PLACE OF THE ART MUSEUM IN SECONDARY EDUCATION

BY ROYAL B. FARNUM

A BRIEF glance backward through the progressive stages of art education in our public schools discovers a growing tendency to depart from the early copy of historic ornament, and in place of it to substitute the study of nature and the development of originality.

Now, that teacher or supervisor is exceptional who offers the study of historic ornament in her art course. Meantime a new phase of teaching crept in, the pre-